



File-based specifications for sd/hd finish

To be used for general guidelines only.

Please call 3008 with any questions.

HD From File-Based Cameras

Include slate information and script notes

Time of day time code preferred

1080p @ 23.976 Frame Rate preferred

Please include all production audio and wild tracks

Digital Cameras 5D, 7D, Sony F3, GoPro, Etc.

Label all folders on hard drive by Camera Type and Camera ID (Example: 5D Cam A, 5D Cam B, GoPro Cam C)

RED HD

Provide all original camera files within native file folder structure.

Phantom

Provide all original camera files within native file folder structure.

P2 HD

Provide all original camera files within native file folder structure. (Content folder and subfolders)

Arri Alexa HD

It is recommended that production shoots in LOG-C Apple Pro Res 4:4:4:4 color space.

Provide native raw Apple ProRes Quicktimes

If Transferring To Tape

Transfer to a 64 minute Sony HDCAM at 4:2:2, 1080p @ 23.976

For VFX Projects i.e. green screen shoots, transfer to 64 minute Sony HDCAM SR tape at 4:4:4, 1080p @ 23.976.

Five seconds of continuous time code must precede ANY footage transferred

Audio Specs:

All sync audio projects should include the following:

Clearly visible smart slate, with clap at the beginning of each take and five second roll

Matching time code

Correctly identified scene number and take, with accompanying script notes

Wave files exported at 48kHz, 24bit, Stereo

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